

American Cinematographer

Published by the American Society of Cinematographers, Inc.



This Month

American Cinematographers Superior Artists
By Ernst Lubitsch

Films Own Shadow as Plane Falls —
By Dan Clark, A. S. C.

Art and Commercialism—
By William Marshall, A. S. C.

"Fade Out and Slowly Fade In"—
Fourth Instalment By Victor Milner, A. S. C.

PUBLISHED IN HOLLYWOOD CALIFORNIA

Protect Your Art

The amateur gazing at a painting may not like it but cannot tell why.

He blames the artist where as it may be the lighting or the way the painting is hung.

So the public frequently condemns the wonderful photography of a motion picture, whereas the fault may lie with the quality of the Release Prints.

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American Cinematographer

The Voice of the Motion Picture Cameraman of America—the men who make the pictures

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American Cinematographers Superior Artists

Noted director praises initiative
of American camera geniuses

By Ernst Lubitsch

Cinematographers' word is
final with foremost companies



Ernst Lubitsch, left, and Charles Rosher, A. S. C., in a consultation during the filming of Mary Pickford's "Rosita"



Charles Van Enger, A. S. C., left, and Lubitsch at a moment of relaxation, off-stage during the making of "The Marriage Circle"

It has been my privilege to have been associated with two of the finest cinematographers during my first year in Hollywood: Charles Rosher, who photographed "Rosita," my production for Mary Pickford, and Charles Van Enger, who has just completed "The Marriage Circle," my first production for Warner Brothers. The work these splendid cinematographers did in those two pictures has confirmed the idea which I and many other foreign directors had formed of American cinematography.

Rank of American Cinematographers

In Berlin it had almost become a slogan: American Photography—everybody knew what it stood for—it meant brilliance in technique, subtlety in workmanship, feeling and atmosphere in lighting. We, in Berlin, had the idea that to be a cinematographer in America meant to be an inventor—a man who is always on the lookout for novel discoveries.

Expectations Confirmed

I found everything confirmed when I came to California. Generally speaking, the conditions in the American motion picture industry are very similar to those in the German motion picture industry, even the smallest detail I found duplicated in this country. You haven't any less trouble here than they have in Germany. The selection of a good cast is just as difficult here as it is in Berlin, and good stories are scarce everywhere; studio is studio after all—and film is film, whether on this or the other side of the ocean.

In Class by Themselves

But the American cinematographers are in a class by themselves. I do not want to appear ungrateful to my former German co-workers. My photographers over there were just as conscientious and neat in their work as the American cinematographers. But their whole position in the industry is quite different from the one of their colleagues here.

Cinematographer Decisive Power

In this country, the cinematographer time and again speaks the decisive word. The architect may propose the most beautiful scene—unless the cinematographer is certain that he can light the set according to his wishes, the architect's splendid project collapses. The final question is always, "what does the cinematographer say to this?" and his answer settles the matter.

"Splendid Artists"

And what splendid artists there are among the American cinematographers. It seems to me that they take care and train their camera as a dog fancier would his pet. Every cinematographer has his particular technique—his peculiar tricks, and these are secrets that he guards carefully. One has a peculiar iris which darkens the picture in a mysterious manner—one has a certain way of his own to silhouette his pictures—the third one is a master of peculiar photographic tricks, etc. This desire to be able to do something that no one else can do, is significant of the whole profession.

Initiative

When the day's shooting is done, the cinematographer goes to the laboratory and experiments—he tries out what he can do with his camera—he, himself, will invent some technical novelty—he will tell the director the next day: "See, what I can do with my camera," or: "Do you want that certain effect? I can give it to you, my camera can do it!" This most sportsmanlike ambition of the cinematographer is the main spring of his progress and success.

Achieves Incredible

The devotion to his art is not confined to his camera. The whole studio with its lighting equipment serves as a playground for the cinematographer's inventive imagination. Light is the color with which
(Continued on Page 13)

Art and Commercialism

by William Marshall A. S. C.

Why cinematography as practiced by the thorough artist is an art

It remains for me to again thresh out the old hackneyed subject of art as connected with cinematography. There are a great many producers who affirm that cinematography is not an art, and the photographer therefore not an artist, but a mechanic just like the electrician and carpenter, and therefore not entitled to the salary he receives.

It maybe is true that every operator possessing a camera is not an artist. But to say that photography, in its function of picture producing, is not an art, is to make light of the whole industry.

Where There Is Art

There is no art, it is true, in taking motion pictures in a haphazard way, but when scenes are carefully studied, and lighted to get a certain effect, there is certainly art, if the subject is handled with intelligence and taste.

Thorough Study

The first requisite of a cinematographer is to perceive and visualize the scene he is taking, and be most thoroughly understand the limitations of his art.

It does not afford him the wide scope of a palette of an artist. He cannot to the same extent impress his character upon his work, but he can go much deeper into his subject if he studies his subject thoroughly.

The Technical

His difficulties are many. The first are technical, which he will have to surmount with lots of study, carefully compounded chemicals and correct exposures.

Little Precedent

The second are fundamental laws and principles of art, which cannot be studied from the old masters, or from books devoted to the subject.

Deceptions

The gravest difficulties which he will have to overcome, and one in

which he can least profit by outside help, will be the realization of the fact that he is producing a monochrome rendering of a colored subject. He must train his mind to dissociate color from his subject and see its monochrome value. Unless he can surmount this difficulty he will be deceived by the beauty of the view, which will appear entirely uninteresting when rendered in monochrome by the process which does not even give to each color its true value.

Matter of Monochrome

This question of truly rendering scenes in monochrome is very important, and enters very deeply into the artistic side of photography. Anyone who has not the trained hand of an artist, and makes scenes with a motion picture camera, must possess an educated eye as well as natural artistic perception, if he would produce real pictures. It is not enough to be able to lift his camera, plant it down in some particular place and turn the crank, apart from the fact that he must make choice of subject and select the fittest point of view. If he has not studied the lighting of his picture, and uses the light that he may have at hand as the most suitable for the subject, he has not gone far on the art side of his profession.

Inherent Perception

Many persons enjoy the inherent perception of the picturesque and will hit upon the best point of view by natural instinct; in others it requires years of study.

Composition "Feeling"

The feeling for composition is a gradual acquisition; it cannot be learned all at once; to some even, it may be forever a sealed book. The artist germ must be in the mind; if it is not there, it is hopeless to try and cultivate it.

A very little study will convince the photographer that notwithstanding the deprivation of color, all nature's manifold moods are

at the command of the cinema artist, and, I may say, in a way that neither pencil nor brush can emulate.

Intimacy of Touch

Handicapped though he is in respect that the rich color with which nature dazzles the eye and entrances the sense is withheld from him, and that all the varied enchantments she produces have to be produced in monochrome, yet the photographer, in spite of disadvantages, has a range within his grasp and an intimacy of touch that almost compensates him for the lack of the prismatic colors.

The color may come in the future; meanwhile it is for the wise worker not to quarrel with his tools.

Greater Perfection Wished

While the glorious sun shines the cinematographer is happy to produce the best he can within the limitations of his art. He sees a glorious bit of nature before him, a beautiful sunset with a riot of color, shoots it with a feeling which only a lover of nature can understand, and sees it projected in monochrome. No matter how exquisite it is—alas! when he compares it in his mind's eye with the scene at the time of cranking, it surely makes him pensive.

Works Onward

No doubt those limitations are at times very provoking. Every cinematographer has felt them.

But that does not stop the camera artist; it only goads him on to higher efforts. Who knows but some day the really worthwhile producer will encourage the men that have made photography what it is today, give them the recognition they so richly deserve, and at least not insult them by calling them mechanics?

Co-operation Between Cinematographer and Laboratory

Close working alliance between two factors necessary

By James Van Trees, A. S. C. "Pattern" roles produce only "canned" cinematography

The cinematographer, in his effort to attain pictorial beauty, has many difficulties to contend with that are under his own control. But no matter how thoroughly and successfully he is able to cope with such difficulties, there are innumerable other things beyond his control that can make or break his efforts.

One of the most important of such factors, which ordinarily are not immediately under his control as a part of his job, is the laboratory. The man responsible for the photography of a picture must give and have the same co-operation from the laboratory that he must give and have from his director. If the case is that he doesn't have this co-operation or that he doesn't give it, the time and effort put into trying to beautify a production or to create something atmospheric for that production is worse than wasted.

One Interpretation Necessary

Co-operation is just as necessary between the cinematographer and the laboratory as it is between the director and the scenario writer. If the latter pair do not have the same thought behind certain action, the whole effect of such action is lost. Similarly, if the cinematographer is working for a light and shade effect, and if the laboratory man does not know that that is the sort of effect desired, but handles the film in a manner that will produce the effect that he thinks is wanted, the result is a conglomeration of pictures which, in most cases, must be re-taken, or allowed to pass on as something that will "get by." But such motion pictures are beneficial to no one, and least of all to the cinematographer or the laboratory.

Must Come From Both Sides

As to the accomplishing of the very much needed co-operation, it cannot successfully come from one side. Both sides must work to a common end—a completed picture that photographically will enhance the value of a masterpiece, boost a fair story, or carry a poor one. The last may sound rather like stretching a point, but it is not remote at all, for in more than one instance a poor dramatic story has "got over" solely on its artistic beauty brought out by the camera and the man behind the camera—with co-operation.

Two Classes

Laboratories fall generally into two classes: First, the studio laboratory, owned and operated by the studio; and second, the independent laboratory whose business depends on ability to satisfy customers.

"Patterned" Cinematography

With some studio laboratories the co-operation idea is this: Photography, idea, developer, developing time, etc., must follow set rules of policy. If the cinematographer desires best results and says as much, he is told to follow the policy rules. If he is indif-

ferent to the results that he gets, he is likewise expected to follow the policy rules. This pattern idea is O. K., if we have reached the point where we don't care to have individuality in our photography or in our pictures; or, perhaps, if pictures have reached perfection so that we have to quit trying to improve the cinematographic end of film making. Otherwise, we will turn out truly "canned" motion pictures.

Point Out Mistakes

On the other side of the fence are the independent laboratories. Their idea of co-operation is sometimes carried to the other extreme when they take the blame for something of which they are not the fault through the mistaken idea that they are helping the cinematographer who may be really to blame. The cinematographer should be informed of his mistake so that he may avoid similar ones in the future.

Difference

Generally speaking, the distinguishing characteristics between the studio laboratory and the independent laboratory may be said to be simply this: The former says "come to me" and the latter says "we will meet you half way and more."

Arbitrary Conditions Ruinous

The studio laboratory needs to pay more attention to the individual and give the cinematographer a chance to put his individuality into his pictures—so that the cinematography may be helped to keep his productions out of the rut into which they will drift if he is forced to operate for any length of time under the arbitrary laboratory conditions. The cinematographer must work at all times with the idea of meeting his laboratory half way, not demanding unnecessarily that the work be done according to his notion when the same results can be obtained in other and more convenient ways for the laboratory. There must be co-operation on both sides. First and foremost comes co-operation between director and cinematographer, but second and close second there must be co-operation between the cinematographer and the laboratory.

• • •

Messrs. Howard Strickling and Frances Perrett of the Metro press department announce—

Georges Blard, A. S. C., chief cameraman for "The Living Past," the screen adaptation of William J. Locke's story, "The Tale of Trilana," which Harold Shaw is directing for Metro, is a skilled pianist. Whenever there is a piano on the set he takes advantage of the opportunity to display his marked ability.



Films Own Shadow as Plane Falls

Intrepid second cameraman grinds away as death looms below

By Dan Clark, A. S. C.

Diversity of calling reflected in schedule



Phil Grace (left), Norman De Vol, and Ben Southland, mechanics, (right) with wreck of plane whose shadow De Vol, sticking to his camera, filmed as the machine plunged earthward.

In the air, on land and under the sea—the foregoing may sound like the title for a novel, but such is not the case. It is only the route over which I have filmed scenes for recent pictures; a route which has furnished some real thrills and also has given me some very interesting and valuable experience, some of which I will endeavor to describe and some which I could never describe here or hereafter.

In a recent production it was necessary to get some shots from the air, hence the air route.

We experienced considerable difficulty photographing in the mountainous districts from the air, owing to the presence of a dense haze which prevails at this time of the year, but with the use of aerial filters, we were able to penetrate the haze very satisfactory.

One of the shots from the air was a ribbon set located at an elevation of about 2000 feet above sea level, in a mountainous country, where a forced landing was supposed to be made. The set was built accordingly and the camera loaded on the plane about fifteen miles away from where it was necessary to take off, on account of there being no field near the set for a hop-off.

DeVol at Camera

I might here state that in this scene I was not at the camera, but instead, Norman De Vol, one of my associates, was doing his stuff. The hop-off was made O. K. and, after sailing around in the air for an hour or so, the necessary scene was filmed, at the finish of which the plane was at an elevation of 1000 feet.

At this point the thrill began. On account of the

terrible strain the plane had undergone in reaching that elevation, a breaker point was insured and the motor stopped. Then, as if by the irony of fate, the plane crashed 1000 feet to the earth in almost the identical spot where it was supposed to have crashed to earth in the picture—and with it crashed De Vol and Dick Grace, the pilot.

Sticks to Camera

You can imagine the feelings of the two men in the machine as they plunged downward. Grace is an authority for the statement that when he told De Vol that they were going to plunge, De Vol, as cool as the proverbial cucumber, merely announced, "Let 'er fall!" and continued grinding his camera crank.

Filming Own Death

Turning a crank while in the air is enough to test the steadiness of the most seasoned cinematographer, but just think of the coolness and courage of a man who could turn on his plunging shadow and that of the plane while he and his comrade were hurtling to what any reasonable man would have believed certain death.

Imagine keeping cool enough to hold a camera in focus and to grind, not too fast and not too slow, but at the regular number of turns per minute while from one fraction of a second to another you were not even leaning in the same position.

Imagine seeing your shadow growing larger and larger on the ground while you rushed through the air to an inevitable crash; imagine yourself keeping that shadow within the eye of the camera, oblivious to your fate, striving only to get a celluloid record of what without doubt would be your death—to get



Side Elevation.

SPECIFICATIONS

Outside dimension, 3x4x7 feet.
 Ports, 16x16 inches of glass showing.
 Weight of bell without ballast, 1600 pounds.
 Depth in water with ballast and without water in control tank, 5 ft. 6 in.
 Control tank full destroys buoyancy completely allowing bell to sink.
 Water pumped out of control tank allows bell to rise to surface, this being done at will of operator by means of electric motor.
 Working pressure of air in bell at any depth is atmospheric.
 Glass kept clear inside by electric fan.
 Connection through by telephone.
 Displacement in water 2835 pounds.
 Safe working depth, 30 ft.
 Glass, 1/2 in. plate, in soft rubber bushings.



Front View of Bell

the record not because you wanted your death descent described in films, but because you wanted to stick to your post, stick to your job, even until the last minute of your worldly existence.

Imagine those things, which no words can accurately relate, and you may easily realize the grim determination and the courage of De Vol and his pilot.

Miracle

By a miracle, though the plane was wrecked when it hit the earth, neither De Vol nor Grace were so much as injured even in a minor way. But to them it was all in a day's work.

Film Proves Courage

The remarkable part of it all was that the film which De Vol ground out in their headlong plunge developed perfectly and bears silent witness to his courage, as a forthcoming Fox production will prove.

On Land

The thrills and experiences a cinematographer has on land are many and varied, such as photographing from the tops of runaway stage coaches, speeding automobiles, on perilous cliffs, on tops of trains, under trains, suspended from the sides of all kinds of moving vehicles and every other conceivable place a human being could hang or be tied to, sometimes wishing he were tied and sometimes wishing he had not been tied, and sometimes wishing he had wings; battling with the violet rays, clouds, fog, sunlight, and all kinds of artificial lights from a match to a sun arc, and with exposures, speeds, filters, gauze and numberless other devices, but all the time focusing the eye through the finder on a certain lot of action necessary to the picture.

These are the experiences that most all cinema photographers have had, each of which is a story by itself and should be dealt with separately, but anyone who has been associated with Tom Mix in the making of pictures will bear me out in the statement that he furnishes enough thrills per square minute to last one a lifetime, and still they come, such as leaping a gap with a racing car, skidding around sharp turns, smashing through buildings, jumping

into moving trains on horseback, crashing through brick walls in an aeroplane, and riding through explosions, falling over cliffs, changing from horse to aeroplane and dropping from aeroplane to earth, bull-dogging steers and riding bucking horses. The experiences and difficulties in this kind of photography are a book in themselves and too many to enumerate.

Under Sea

Submarine work is a very interesting field for photography. It also has its thrills. In a recent production it was necessary to film some underwater scenes, and as all the regular apparatus around the country for this kind of work was busy, it was decided that we would build an apparatus of our own. Therefore, after comparing data, Mr. Mix designed, and Ben Southland, our mechanic, built a tank as illustrated. The scenes called for the working of horses, and as there appeared to be no available tank around the country large enough for this work, it was decided to take our apparatus to Catalina and use the ocean for our tank on account of the clear condition of the water there.

"Foggy Water"

One of the most interesting facts which I discovered while filming these scenes was that when the atmosphere is foggy that the ocean water not only appears to be foggy, but is actually so, and clears much more slowly than the air. For instance, in some cases where a fog would clear at 11 o'clock A. M., the water would remain foggy until about 12:30 or 1 o'clock.

Under Water Changes

Another interesting point is that the conditions under water change almost instantly, which condition I attribute to the ground swells or tides. In this particular case, at times, the water would be perfectly clear and almost instantly would change to a milky condition, through which it was impossible to penetrate with light. This condition would leave almost as suddenly as it appeared, leaving the water again clear. Another difficulty encountered

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"Fade Out and Slowly Fade In"

By Victor Milner, A. S. C.

On returning to New York from London, the continent and Africa, I found it very difficult to settle down to ordinary routine work, particularly that of the laboratory. The "lab" became too confining. The "great outdoors," which I had so enjoyed in months of travel, changed my perspective of the duties that had to be performed indoors.

While there is scarcely a production of any consequence today that does not call for more than one cinematographer, things were a bit different in 1912. There was hardly ever more than one man at the camera, and he was supposed to do all that the assistant, the second and an extra first cinematographer are supposed to do in the aggregate. He lugged his own equipment around, he loaded his own magazines, he ran his own errands. Despite the cosmopolitan aspect of his varied duties, the mystery of his calling was usually highly respected by those with whom he was affiliated, even if it was sometimes the case, then as now, that the producer, for salary reasons, sought to impress him that his profession was necessarily that of a nonentity.

"Do They Really Move?"

The cameraman, however, who could get his photographs to register clearly on the screen was not to be completely sneered at. The chief object then — in the days when the people were still asking "Do they really move?" — was to get the pictures on the screen. Little or no attention was paid to lighting, composition or correctness in detail on the set. Just so that you made a clear motion picture without too many blurs or flickers. Indeed, the matter of artificial lighting as it is done today was remote from the cameraman's mind, for the lighting of a set then was a fixed proposition. Lighting arrangements consisted usually of a series of Aristo lamps resembling arcs used in lighting small town streets. They were protected by cylinder-shaped glass and were suspended from above in rows of six usually, sometimes more and sometimes less.

Sets were built to conform with the rows of lights—underneath



them, as the overhead trolley was unknown. The floor lights were banks of "coops" and a few "Wohls" which weighed a ton apiece. The sets were painted, even to the kitchen stove and the steaming kettle. The doors were canvas and whenever a little breeze blew through the stage the set walls, kitchen stove, pictures and doors swayed with the breeze.

It was not until later years that the ability to light a set correctly became just as an essential part of the cinematographer's business as fundamental knowledge of motion photography.

No Cameraman, No Pictures

Though lowly his position was in the pioneer days, the cameraman at least was not taken as a matter of fact. It was very decidedly present in every one's consciousness that there had to be a cameraman or there would be no pictures; and the producer who invested his spare money or hazarded his all in the making of a production spent many anxious moments wondering whether the camera box was really capturing the actions of the players, whose salaries were eating up his good money. Thanks to the cinematographer's advancement and the progress of the manufacturers and the laboratories within the motion picture industry, this uncertainty is spared the producer of today.

Brave was the person from the legitimate stage who dared to flirt with films in those days. But the spirit of the adventure—and it was, to a great degree, just such a spirit—the impelling force which lured most of the cameramen to the cinema likewise reached out to the stalwarts of the stage. So it was that my first director on a "dramatic" picture was Edgar Lewis. The assignment amounted to padding a one reeler into a two reeler, and the location was Fort Lee, New Jersey.

Fourth instalment—
Primitive lighting
arrangements cited

Shot Longfellow Classic

The next job to which I was assigned by the "old man," as Mr. Schneider was affectionately known to us, was the shooting of Longfellow's "Hiawatha," as presented as an outdoor affair by Frank E. Moore, with a troupe of Seneca Indians, over a circuit that extended through a number of Eastern cities.

As soon as Mr. Moore had closed with Mr. Schneider, I was dispatched to Baltimore, where the presentation was being staged in one of the city parks, for the purpose of determining whether it was practical to film the story. Well, fools rush in where angels fear to tread, so we decided to shoot "Hiawatha."

Annex Director

When Mr. Moore returned to New York to proceed with the production, we realized that perhaps a director might be of some assistance, even though Mr. Moore had the presentation more or less perfected as an outdoor presentation. I was asked whether I knew a director. Yes, I knew one—but I didn't tell them that I knew only one—and Edgar Lewis directed "Hiawatha" as one of the first live reels ever made.

We made the summer sequences in the vicinity of Buffalo, on the Seneca Indian reservation, and returned to New York City later for the winter scenes.

My outfit, as before, was composed of a Schneider amateur model, equipped with 200 foot magazines, non-reversible movement, and a crystal view finder.

I had to shoot the visioning of the famiae of death visiting the wigwams on a separate negative and double print it. It was my first attempt at a double, and beginner's luck was with me, but my second effort was disastrous. The scene was the last in the picture—Hiawatha, standing in his canoe, slowly drifts toward the setting sun with the visionary face of Minnehaha appearing before him. I effected the vision all right, with the exception of a small detail. I shot Minnehaha a little too close to the camera and

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The Editors' Corner

—conducted by Foster Goss

MORE RELEASE PRINTS

Over-working release prints until they are chewed, tattered and torn may be a form of economy but it assuredly is not good business. Least of all is it good business for the producer or distributor, in whose pockets this petty economy is supposed to keep money.

Recently there have appeared protests from exhibitors in various parts of the country against the mutilated prints which have been banded them to exhibit in their theatres. Exhibitors have maintained, and justly so, that they pay healthy sums for rental, and that, because it is their own money that they pay out, they are at least entitled to a print that does not have to be repeatedly patched and cemented together by their projectionists.

Whether or not the exhibitors' protests will have any effect remains to be seen, but it is to be noted that one producer has announced that something like five hundred prints will be made of each of the features that he releases.

In many cases, it is said, there are no more prints made of a production than there were made of similar features several years ago, despite the fact that a current vehicle may enjoy many times the circulation of the earlier photoplays. As a whole, the average distributor, or producer who distributes, apparently holds no intention of increasing the number of his release prints believing no doubt, that as long as he has been able to progress with a minimum number of copies of his pictures there is no reason why he should increase that number. Where the matter has been considered in some instances it has been quite erroneously stated that photographic quality would become impaired essentially if too many prints were issued of the same subject. But leave that to the efficient modern laboratory and the 'steenth print will be just as effective as the first one.

The exhibitor is not the only element that suffers in making the print out-live a reasonable age. It is no pleasure to the theatre projectionist to be obliged to repair and repair again the prints which his exhibitor hands him to run. Nor is it by any means a pleasant sensation to have a print go bad in the middle of an interesting sequence and have to stop for adjustments

while the audience waxes impatient below—blaming the house for having such a "rotten operator." And surely such happenings do not tend to boost the exhibitor's "good will" and business. Occurrences of this sort are less frequent among the theatres in the larger cities where fresh prints are given their initial screenings; but among the smaller houses in the smaller towns or among the neighborhood stands, where the prints are hauled in in the last stages of their life, the situation is severely felt.

The distributors' exchanges, to the despair of its attaches, bear the story time and again of worn-out prints; but the extreme to which the exchange official may ordinarily go is to sympathize with the exhibitor, or be bold enough to send a letter about the complaints to his main office probably knowing while he writes the letter that its message will not be heeded.

Aside from the exhibitors and those who are on the actual consuming end of the picture game, those who produce photoplays are very materially affected by the inadequacy of prints. It does not enhance the characterization the actor is portraying and over which the director may have worked ever so conscientiously, to have that characterization crudely intruded upon by a print misbehaving. But of all of those involved in the production of a film, the laboratory which made the release print which goes wrong and the cinematographer who shot the original negative suffer most.

The laboratory may have spent time and money, much of both, to build up exhibitor confidence in his prints; what happens, though, if the print is not able to withstand the weakness of age in the house of an exhibitor who is not careful as to where he places the blame for the senility, quite naturally blaming the laboratory because it made the print. Laboratories cannot make prints of iron.

The cinematographer, too, suffers his share especially if the print figures in a mishap before an audience which is at least interested in the photography or who is responsible for it. The aged print, even if it does not "slip up," surely cannot lend support to as true a representation of the cinematographer's pictorial efforts as could the print that is still enjoying a natural existence.

More prints will do much good and no harm.

Problems in Motion Picture Laboratories

Invaluable formulae given for
splicing of motion picture film

by M. Briefer

From transactions, the Society
of Motion Picture Engineers

Synopsis—The treatment of this subject is general rather than specific; the prevailing idea being to focus attention upon certain types of problems which bear some relation to the more important phases of motion picture

film processing. Examples are given from experiences in actual practice and chosen for their value as indicating the means whereby related problems may be solved. Considerable space is devoted to a consideration of temperature and humidity and the principles of these relations explained.

Considering the delicate nature of the product, the number of separate operations and the enormous amount of film finished in motion picture processing laboratories, it is not surprising to find an apparently endless variety of difficulties incident to the work.

The manufacturers of raw material and of sensitized photographic products get their most valuable experience and indications for progressive improvement from the men and women who do the practical work, and happily the tendency to recognize this value has, of recent times, become very real. This liberal attitude, together with a dominant spirit of progressiveness, is responsible for the high degree of excellence attained by American manufacturers of sensitized photographic material.

Experimentally we are enabled to accomplish much in clearing the atmosphere of uncertainties. But, many accomplishments are possible experimentally which fail in practice, so, in the last analysis, we receive our impulse for research and development from them that use the product, discover its weakness and its strength, register complaints and express approval.

The efforts of technical bodies such as this should, in our opinion, be directed in larger measure toward the man who typifies this class, and when we say man we include women as well, for woman has now only the equal rights with man, whereas previously she had more.

To be of value we believe it best to address him in the language of the layman; to invoke his apprehension and appreciation; to subordinate our desire for technical expression of a high order, so grateful to the scientific mind, and speak to him in terms of mutual understanding. * * *

The problems of processing laboratories are indeed many and varied. It seems when about all conceivable troubles have been experienced, in fact, after they have recurred as if in obedience to some periodic law, a fresh crop of heretofore unknown and unsuspected genesis appear.

A host of troubles are conveniently classified under the characteristic title of dirt. Included are all types of blemish. White spots, black spots and spots which, for variety of color, put to shame the whole range of the visible spectrum. Spots of any sort need only to be present in sufficient number to be classified as dirt.

Dirt, then, for the most part can be and is usually avoided, yet only at the expense of constant vigilance. Let up on the vigilance and lo! the dirt is with us again.

There are several varieties of dirt, each of which

may be identified by certain characteristics. Possibly these are best indicated by example, but first let it be stated that dirt in the film as received from the manufacturers is an extremely rare occurrence. It is therefore safe to start with the premise that practically all of it is collected in the finishing laboratories.

Most of the stock now comes to the finisher already perforated, but there are laboratories that still prefer to do their own perforating. It is surprising how much dirt can be collected from the perforating machines. The problem includes frequent removal of accumulated perforation dust and scattered chips as well as periodic inspection of dies and suction cleaners.

These procedures are often neglected. Perforations may appear faultless to the unaided eye and yet be profuse propagators of dirt, the first evidence of which may be a storm of white spots upon the examining screen and possibly a ruined negative, as will appear later.

It is advisable to know at all times that the perforators are functioning properly. The best aid is a simple microscope without substage or condenser, such as the Bausch and Lomb A, or if a small extra outlay is of no consequence, then the FS No. 1, which has the additional convenience of a fine adjustment.

The 16 mm. objective with a 5x ocular or eyepiece will give ample magnification, including about $\frac{1}{2}$ the perforation in the field and the whole area of the significant blemishes or spots.

This instrument will serve admirably for the frequent examination of the work. The microscope will be found useful in countless other ways and every laboratory should include one in its equipment. There is a fascination in the use of a microscope and its influence psychologically is such as to insure its being used, whereas a hand glass sufficient for most purposes would not possess the same attraction.

Poorly cut perforations will show under this low magnification particles of film loosely attached within the perforations. These are detached by the claws of step printers or blown about in continuous printers. In either case the particles may find their way between the negative and positive, resulting in innumerable white spots of irregular size and shape, including some hair lines more or less curved. Under certain conditions of temperature and humidity these particles may adhere to the negative, becoming embedded in the gelatin and forever after the white spots will prevail.

(Continued on Page 29)

Movement Planned to Protect Film Interests

Discrimination in public office
to be opposed in the future

A movement, one of whose chief purposes will be to seek to prevent discrimination against the people of the motion picture industry by public officers in the city of Los Angeles, is under way in the capital of film production following the closing by police of the seventh annual ball of the Motion Picture Directors Association at midnight Thanksgiving eve, at the Hotel Biltmore, Los Angeles.

The pith of the movement, according to present plans, will be to create a voting power among those units of the motion picture industry as represented in Los Angeles to cast their ballots for those candidates who, through either their own acts in public office or through those of their political appointees, will not perpetrate actions which discriminate against those who gain their livelihood from the making of motion pictures.

While motion picture people are announced as being prominent in the movement it will not be confined to motion picture interests but is planned to embrace civic and business organizations which have legitimate functioning in public office at heart.

Those who have enunciated the principles of the movement make it plain that the undertaking has not been brought about because of the unfortunate happening at the directors' ball. On the contrary, the movement is the culmination of past events which reached the last straw when the police were ordered to the ballroom floor while the directors' ball was in progress. Sentiment crystallized following the bringing in of the police, and plans for the movement were born.

Officials of the Motion Picture Directors Association were emphatic in their statements that there was no intent on the part of their organization to violate any laws which have for their purpose the cessation of dancing at midnight, even if they enter into the provinces of private affairs, if

Los Angeles newspapers devoted columns to stories which denigrated the situation, of which police interference as the Motion Picture Directors Association ball is declared to be indicative. Following in part is a representative story which appeared in the Los Angeles Record:

"Shall Mayor Cryer's police commission tell people when to go home?"

"Shall Doc Montgomery, dance dictator of the police commission decide who can dance and who can't dance?"

"Shall the music stop at midnight for the motion picture directors' friends, while members of another organization are permitted to dance until 1 o'clock?"

"Just what are Mayor Cryer's police commissioners trying to do and why?"

"Then came the request of the Motion Picture Directors to hold their annual benefit ball to help destitute actors."

"The police commission held up the permit for 'investigation'—whatever that is. People turned back their tickets."

"Finally the directors were permitted to hold their ball at the Biltmore. But the police commission stopped the dance at midnight. Policemen were sent to enforce the order. Everybody went home. The movie directors say they lost \$3500. Members of another organization were permitted to keep on dancing."

such laws are written on the books; but the directors' association protested against the discrimination which evidently was shown against their organization by virtue of the fact that a ball of a fraternal body, of which Mayor Cryer of Los Angeles is a prominent member, was allowed to progress after midnight on the same night that the directors' function was brought to an abrupt end by the appearance of police. The fact is cited that at the opening of the Hotel Biltmore there were innumerable policemen present to handle the entrance and exit of the crowds while dancing continued until four o'clock in the morning without protest on the part of the police.

The happening at the directors' ball is termed as an "outrage" by prominent Los Angeles citizens who, not connected with the motion picture industry, expressed their viewpoints to Los Angeles

Interference in M. P. D. A.
affair resented by public

newspapers which devoted columns to the "fiasco" as it was termed.

As a direct result of the police invasion of the directors' ball, the function resulted in a loss of \$3,500 where early indications pointed to large profit for the directors fund which is used for philanthropic work among the needy in the motion picture profession.

Los Angeles requires the granting of a permit for the giving of a function such as the directors held. The directors' association duly applied for the permit but, with a newly appointed police commission in the saddle, the permit was withheld until a few days before the ball, thus creating an air of uncertainty as to whether or not the ball would be held. This state of affairs caused innumerable people to return their ball tickets and, in addition, interfered with the sale of tickets to others who had planned to attend. Meanwhile, the Association was placed in a position where, with hundreds of dollars tied up in elaborate preparations, they did not know whether to advance or call a ball.

In many quarters, it was unreservedly stated that the entire "fiasco" at the Hotel Biltmore was a "grandstand play" on the part of the new police commission which, believed to be taking advantage of unfortunate and usually false publicity concerning the motion picture industry for some time past, endeavored to make an "example" of the directors' ball, thus elevating themselves to a pedestal of public favor. The fact that police commissioner Birnbaum was present in the Biltmore ballroom to direct the "raid" is cited as proof of this theory. Mr. Birnbaum's fellow appointee on the police commission is Doctor Montgomery, a professional reformer.

While the injection of the city's police power into the directors' private affairs involves largely a question of personal liberty, the

(Continued on Page 26)

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Choice Monologue On English Set Reported By Returned Director

Report made by Harold Shaw of the remarks of a cameraman in England before taking a scene for Mr. Shaw, who is directing in Hollywood after several years across the waters. The artists are naturally inspired to do their best by this eloquence, as it is delivered, according to Mr. Shaw, in a tone of voice which is least of all like the tones of the nightingale.

"Bring me the camera . . . bring in the lights! Let me see your positions, please . . . go through the action . . . just a minute! Priest, don't cover up Mr. Hume's face . . . in fact, stay in the back! Mr. Erce Goldsmith, you know how far you can't go . . . Hold it! . . . Don't nobody make no motions . . . Give me the focusing card . . . right up against Miss Brook's face . . . Hold it there . . . Take it away! Take 'em off! . . . Wait a minute! Who pushed my camera? Put on the lights . . . bring me the focusing card again . . . all right . . . Mr. Shaw . . . what's the action? Wait a minute! Get out of my way, Mr. Shaw! How can I see what's going on? Well . . . I didn't know you were all ready! . . . All right, give me a light rehearsal . . . wait a minute! . . . all ready . . . give me a number! . . . Wait a minute . . . Mr. O'Neils, let me see your hands up, now put them down, put them up again, now get down on the carpet . . . Hold it there . . . all right! . . . Give me the number! . . . What, you gave it to me? Are you sure? All ready! Put on all the lights! . . . Wait a minute, take off those diffusers, bring me a floor spot! . . . All r-r-ready! STOP! The lights are flittering! Go ahead now! Wait a minute! Is that the action? . . . O my God! They're out of my picture . . . give me the chalk . . . mark the foot positions . . . Leslie, did you notice me the last scene? . . . come here . . . stand on my camera . . . O my God, I'm getting halations from the walls . . . STOP! Who closed my iris? . . . Eric, give me the number once more! . . . What! I'm vibrating? . . . BREWSTER, the hammer and the nails . . . make me steady the floor . . . O my God! Look at the fog in this set! Who's smoking? . . . O my God . . . look at the butterfly in the set! Kill it! . . . Is it dead? . . . Wait until the dust settles! ELEC-TRICIAN, lower up that spot! . . . What's the matter? Can't you understand me? . . . Bring me something to sit on while they change the carbons . . . Wheee's Willie Davis? . . . Look at the furniture . . . it's lousy! . . . Brewster, telephone me home to Mamie, my daughter, I will be late coming home; it takes too long to rehearse the people . . . Sam, did you hear Jake Hutchinson broke the records again? . . . What do you mean I'm slow? . . . I've been waiting for you an hour . . . I never hold you up . . . Put them on . . . Wait a minute . . . Take them off and bring me the sunlight arc . . . Now, what is it? Fall into your positions . . . O my God, Miss Fumes, look at your makeup! Well, we'll take a chance . . . Oh, boy! some lightning! Well, what are we waiting for? READY . . . WAIT A MINUTE . . . STOP . . . HOLD ON . . . Load up the magazine . . . I ran out of film!"



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Lighting Organization Opens

Branch In San Francisco

Creco, Inc., has opened a branch of its organization at 363 Valencia street, San Francisco, where a complete line of illuminating equipment will be stocked for rental to motion picture companies working in central California and adjacent territory.

The equipment includes spots, gas sets, M. G. sets, sun arcs, wind machines, side arcs and scoops.

MacCormac is Manager

It is calculated that the new branch, of which G. E. MacCormac is manager, will prove a boon to film companies which use Creco service and which go to central California away from their usual base of operations inasmuch as, according to a Creco announcement, arrangements have been effected whereby the visiting companies, on proper notification, may have their equipment awaiting them at their arrival.

Hollywood Not To Lose

Whitman Due to New Plans

Due to a last minute change of plans, Philip H. Whitman, A. S. C., did not depart for Africa and Europe as associate first cinematographer with John F. Seitz, A. S. C., on Rex Ingram's production of "The Arab," to be filmed principally in northern Africa.

Whitman had virtually completed plans for his departure when word was received at the Metro studios from Ingram, who, with his wife, Alice Terry, has been abroad some time, that a close-up survey of the north African locations, designed to be used for "The Arab," established the fact that their possibilities did not warrant their being covered by more than one first cinematographer insofar as the forthcoming Ingram production is concerned. The material, therefore, will be filmed by Mr. Seitz, Mr. Ingram's regular cinematographer. Mr. Seitz left Los Angeles, Saturday, November 17th.

Ned Van Buren Chosen

For A. S. C. Membership

Ned Van Buren has been elected a member of the American Society of Cinematographers, according to an announcement by the Board of Governors.

Besides being a master cinematographer, Van Buren has had wide experience in laboratory affairs, his actual photographic experience covering a period of 23 years.

Some of the screen's most successful productions have been photographed by Van Buren. He filmed a great number of Famous Players-Lasky productions, starring Pauline Frederick, including the following: "The Woman in the Case;" "Ashes of Embers;" "Her Better Self;" "Donnie Crossed;" "Sappho;" "Madame Jealousy;" "Mrs. Dane's Defense;" "Nanette of the Wilds;" "The Love That Lives;" "The Slave Market;" "The Hungry Heart;" "La Tosca;" "The Resurrection;" "Fedora." Among the other productions that he filmed for Paramount were "Out of the Drifts," starring Marguerite Clark; "Saints and Sinners," starring Peggy Hyland, and "Sissi Snowflakes," starring Anna Pennington.

For De Luxe productions, he photographed the following pictures starring Doris Kenyon: "Wild Honey;" "Twilight;" and "The Band Box."

He filmed Madge Kennedy in "The Secret Star," "Friend Husband" and "Kingdom of Youth," all Goldwyn productions.

Among the other vehicles Van Buren has shot are: "Sin That Was His," starring William Faversham for Selznick; "Cardigan," starring Buster Collier; "The Broadway Saint," with Montague Love; "The Young Painter" and "Youth" with Mary Astor; "Clansmen of the North," starring Richard Travers; "The Headless Horsemen," starring Will Rogers; "The Old Fool," starring Lloyd Hughes; and "When a Man's a Man," starring John Bowers for Principal Pictures.

In addition, Van Buren shot something like 60 productions with the old Edison company and about 12 with Universal, all of which he states are too numerous to mention.

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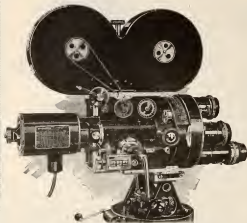


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American Cinematographers Superior Artists

(Continued from Page 4)

he paints his picture. He wants to have sure command over it just as the painter has over the color on his palette, and he has learned to achieve the almost incredible. He plays with the light—he takes away its harshness—he breaks it of its bad habits—he forces the light to exclude rays that he cannot use for his emission—he's a real artist.

American Lighting Different

The American technique of lighting is different from the system used abroad. It is far more elaborate and thanks to the superiority of American technical equipment, surpasses anything I have seen before. I don't yet know how many different lights the American cinematographer has at his disposal. We in Berlin were very proud of our few spot lights and had no idea of the variety of spots you Americans have, from the "baby spots" for small surfaces to those large, powerful fountains of light, the giant spots. There is something for each contingency and each imaginable situation.

As a result of the constant endeavor on the part of the cinematographer to improve upon his technique and to develop his art, cinematography in America is getting into the habit of having fashions of its own. Just as some day the whole world wears pointed shoes, and tomorrow discards them, thus sur-

denly it becomes fashionable for cinematography to be quite delicate and soft to such a degree that there are hardly any contrasts, and then, a few weeks later, quite the opposite might be the fashion. Today it is fashionable to dissolve one picture into another—tomorrow this is considered inartistic.

The American cinematographer is able to get the best possible results from his photography and to suit his every whim, because the chemical process that follows the photographing is under his immediate supervision. He watches each phase, strengthening here and weakening there, to get the exact results he had in mind when he photographed the scene.

War Years Cause Gap

Are the German cinematographers in the same class as the Americans? I shall answer: "Yes, as far as their ability goes—but they haven't had the time nor technical equipment to develop their art to so high a degree. The years of the war were an entire loss to German cinematography, and even during the years following the war there was the handicap of money stringency and economic stress.

American Achievements Admired

Fortunately there is no hostility in the film industry. German cinematographers without envy acknowledge the high achievements of their American colleagues, and, if I may judge from my own personal experience, America welcomes us from across the sea with open arms and a rare cordiality, a spirit muchly

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conducive to the higher development of the cinematographic art, which with its universal appeal to the peoples of all the countries of the world, is the most international of all the arts.

Films Own Shadow as Plane Falls

(Continued from Page 8)

was objects being intensely magnified by the water. This condition was somewhat overcome by lens manipulation.

As to thrills under the water, just picture being locked up in a tank, the largest opening to the outside world being a 6 inch pipe suspended from the top of the tank to the air for the purpose of ventilation and a piece of $\frac{1}{2}$ -inch glass separating you from tons and tons of water, and having the dying feet of distressed horses pounding a tattoo on said glass through which you are photographing their hoofs.

Anyone who has not experienced this has missed a very interesting and educational field of endeavor, and since the sea is comparatively a virgin territory, photographically speaking, it is my belief that the future will reveal, through the medium of the camera, many mysteries from the depths that heretofore no man has seen.

ROOSEVELT MEMORIAL SEEKS

FILMS ON TEDDY'S LIFE

The American Cinematographer is in receipt of the following letter which, addressed by the Roosevelt Memorial Association, to all those who may be interested, is self-explanatory:

"Dear Sir:

"If you have any motion pictures of Theodore Roosevelt or public events of his time, including presidential inaugurations and national political conventions, the Roosevelt Memorial Association would greatly appreciate a gift of this negative.

"If you cannot afford to present it to the Roosevelt Film Library, send us a short description of the negative, state the footage and if you will name a price low enough, we will be glad to buy it.

"The enclosed reprints explain our object in collecting all the existing Roosevelt film. Please pass on this information to others in your territory who may have negative that we are seeking.

"Hoping heartily for your cooperation and for any suggestions which you may care to offer,

"Very truly yours,

"HERMANN HAGEDON,

"Director."

Problems in Motion Picture Laboratories

(Continued from Page 12)

We may invite trouble for the manufacturers of sensitized perforated film if a qualifying statement is not included here.

Some film dust is bound to adhere to the best perforations as well as to the edges of the strip, most of which will do little damage. It is copious quantities incident to poorly set or dull punches or inefficient cleaners which cause the greater trouble.

The fact that some film dust is to be found in the best perforations puts another responsibility upon the finishers, whether or not they do their own perforating. Even this small quantity of dust will cause trouble if permitted to accumulate. Each tiny crevice or angle of the printing machines requires frequent inspection and cleaning if the best work is to be accomplished and waste avoided.

Before leaving this phase of the subject we wish to inquire into the adaptability of the cleaner brushes. There are three types—the stationary brush, the brushless and the rotary brush type. The first is practically obsolete. Of the three types experience seems to indicate the rotary brush type as the best when in good repair. There are two principal precautions, first, to avoid undue moisture in the vicinity of the machines, and second, to renew the brushes before they become too short.

The consequence of neglect of the first precaution is adherence of moist perforation dust to the brushes and of the second, light scratches or abrasions from the whisk of the sharp bristle ends against the emulsion. These marks may show in lightly printed portions of the picture as fine dark lines lengthwise with the film.

Finally the separate units of the rotary brush cleaners may be adapted for cleaning negatives after each printing on the rewind operation with highly gratifying results. A small suction fan driven with a $\frac{1}{4}$ to $\frac{3}{8}$ H. P. high speed motor will provide suction for several cleaners and drive the cleaner brushes at the same time.

In addition to dirt as we understand it, there are many kinds of spots and markings. Static and friction markings are well known and their source quite readily detected. It is not so generally known however that too rapid and vigorous tightening of the film on the racks before development will, under favorable atmospheric conditions, result in static at the top and bottom turns where the film base comes in contact with the racks. The delicate flashes are visible if the work rooms are not too brightly lighted and the trouble is identified by the appearance of a faint dark blur across the picture, often mistaken for an abrasion mark. In some instances these static marks will appear quite equally spaced being separated by the height of the developing rack. This illustrates one type of defect where identification is assisted by noting the frequency or spacing of the bleness. However, the effect described is seldom uniformly spaced due to the variation of its occurrence. The mark is prominent only in light pictures

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and the vigor of the operator may vary in tightening the film on the development rack.

There are many unusual problems, some resisting discovery for an aggravatingly long period. We will recite two typical cases.

Some perfectly round spots appeared in the positive print. They followed in a straight line along the strip with separation approximately three inch centers; but this separation was not constant, varying from three to three and one half inches. The opacity of the spots also varied arbitrarily. The search was continued for several days without success, the sanity of the entire establishment being threatened in the meantime. How simple it proved to be after all.

As finally discovered, a small friction roller over which the unexposed film passed had on some previous occasion become loosened or broken. The mechanic knowing little and perhaps thinking less of sensitive photographic material used his own judgment, replacing the old flanged roller with a solid one into the face of which he drilled and tapped for a set screw. The mechanic is to be credited with countersinking the set screw but eventually it loosened projecting a little above the face of the roller with the consequence that at each revolution a pressure mark was made at regular intervals, except for the creep of the slightly loosened roller.

The second case was even more perplexing, yet ridiculously simple when finally discovered.

Brownish spots, like splashes, appeared in the positive. Drippings from overhead pipes, carelessness about the tanks, about the racks, all were suspected and acquitted, suspected and acquitted again and then again. The spots were all sizes, all shapes and appeared at all points of the compass. They had respect for neither size, place nor distance. They followed the irresponsible law of chance. Diligently the search continued with negative results. But there is always an angle-eye, or eventually becomes so in desperation. This is what is found.

The room in which the racks were being loaded was fitted with a slatted door. In this room worked a lad who was addicted to chewing tobacco. He aimed between the slats but missed frequently. The tobacco being an abused plant copiously saturated with gastric juices and not at all interested in photography, splashed indiscriminately over the film as it was being racked for development. In the orange light these brown spots were apparently invisible or nearly so, remaining therefore undetected until the picture was examined in white light.

Many troubles may be classified under these two types.

It is as essential to warn against wrong classification as to indicate the correct one. Most trouble classified as brittle stock may be traced to three principal causes. Injured perforations, splines out of line and for the most part, faulty manipulation. There is practically no brittle nitro cellulose stock made in these days. The brittleness, if there is any at all, is in the condition of the gelatin after processing. Dye baths, tinting and toning solutions, conditions as to time and temperature of drying, all will affect the flexibility of gelatin. Brittleness is practically controllable in the processing laboratory.

(Continued on Page 23)

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Motor-driven Cameras Given Practical Usage

A practical application of the electrical cinematograph for field work has been accomplished by Goldwyn Pictures Corp., with the collaboration of the manufacturers, it has been announced.

The use of the camera cinematograph which requires 110-volt current for operation has become almost universal in the studio since its development several years ago, but, because no suitable means had been devised to provide electric current of the necessary small range of fluctuation in the field where regular line voltage was not available, the electrically driven motion picture camera has been heretofore restricted to studio production.

Generator Operated by Automobile

A generator of selected design, which operates off any automobile and incorporates means for stabilizing the required voltage, makes for efficient performance of the cinematograph in the field where its advantages involving remote control, greater camera turning steadiness and time allowance to the cinematographer for other important details, can be utilized equally as well as in the studio.

John W. Boyle, A. S. C., cinematographer of the Goldwyn Company now filming "Ben Hur" abroad, conferred with the Bell & Howell factory at Chicago prior to his departure, relative to the camera equipment for this picture, which consists of three cinematograph driven Bell & Howells.

How "Unseeing Eyes" Was Made

Thanks to the development of camera engineering and precision mechanics, the motor driven camera played an important part in the filming of Cosmopolitan's "Unseeing Eyes," which is just being released, according to reports received by the Bell & Howell organization. Had it not been for the perfection of this branch of the camera science, much of the effectiveness of the production would have had to be foregone.

Not only is "Unseeing Eyes" one of the most thrilling photoplays ever made, but it is also one of the most pictorially beautiful films of all time. In bringing Arthur Stringer's story to the screen, the Cosmopolitan corporation actually filmed the greater part of it in the heart of the picturesque Canadian Rockies, where the author located his pulsating romance of love and adventure.

In making scenes in the Canadian wilderness, the "Unseeing Eyes" company achieved several new and distinct records in photoplay making. For the first time in filming of a Northwest story, aeroplanes played a predominant part. Many of the most thrilling scenes were made around Castle Rock in the Columbia Valley between the Selkirk Range and the Canadian Rockies. These huge planes were utilized and

Two big current productions
call on electricity to propel
cameras for important work

they soared more than 10,000 feet above sea level. In filming the spectacular aerial scenes, the company had three gigantic Curtiss planes. Charles Sherman "Casey" Jones, chief test pilot of the Curtiss Company, was the supervising pilot of the expedition. Captain William G. Sharpe, who served as flier with the British army in Mesopotamia during the war, was the licensed Canadian pilot.

Not only did the players soar more than 10,000 feet above sea level, but they made "close-ups" at that altitude. These "close-ups" were made through the medium of a motor driven Bell Howell camera mounted on the struts of the aeroplane. The camera was operated by the actors from the cockpit by turning a switch, and worked perfectly at the high altitude. Scene charts were also employed, the actors strapping the charts to their knees by clamps and bands. The action and titles of the scenes taken by the self-operating, motor-driven camera were heavily typed and easily read by a glance at the knee. When the right altitude and proper background appeared, the actors moved the switch and proceeded to go through the action and speak the lines as appeared on the chart.

New Weekly To Recognize Photography In Short Reels

With recognition of the cinematographer who shoots comedies and other short subjects as one of its purposes, "Tuller's Weekly," edited by Harry Tuller, has made its debut in Hollywood.

The new publication is devoted exclusively to short subjects in the motion picture field, containing reviews of such subjects and news matter on those who make them.

Appreciation of the merits of the cinematographer on short subjects is especially gratifying, as this camera artist—and the field possesses many of them—has found himself in the background in the past, due, no doubt, to the fact that the short subject has been considered to be secondary to the feature in interest. Nevertheless, the well filmed short subject requires artistry and ability on the part of the cinematographer, and his work should be recognized for what it is worth.

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JAMES C. VAN TREES
American Society of Cinematographers

(Continued from Page 21)

The best insurance against brittleness is the final glycerine bath after processing. This question merits careful consideration. It should be faced right-mindedly by every one responsible for the finished product. It is such a simple matter to dismiss a problem by shifting the responsibility. Often it is a costly convenience, may, a luxury few can afford. Except in self evident cases it is a safe rule to investigate at home thoroughly before fixing the responsibility elsewhere. A rash of alibis is like a sand storm; it blinds the eyes and belegs reason and judgment.

During the winter months film calls for more careful handling especially negatives which may be stored in cold tanks; in any event film is more brittle when cold and before running on any machine should be allowed to acquire warmth through out.

As a warning, lest some enterprising inventive genius be tempted, let us say that film should never be artificially warmed or confined for that purpose in a closed box or oven. Inevitably there will be an explosion.

A few paragraphs from the note book of a friend will apply generally to the foregoing.

Celluloid stock will cut grooves in metal very quickly. A deep groove so cut in the parallelogram of a step printer caused frequent breaks of the film. The mechanic thought the groove a part of the guide construction and spent much time and material in search and experiment. The first impulse was to program the stock brittle.

A negative reel was wound end for end and spliced in that manner. One of the splices caught in the aperture of a continuous printer slitting the negative for a considerable length before discovered. A normal splice may behave similarly if carelessly made and an injured negative perforation may be caught in the aperture with the same consequence.

Continuous use will cut grooves in the claws of step printers which if neglected will injure the perforations. An extreme case of such neglect resulted in a broken claw. Several thousand feet of printed positive was in process when the trouble developed on the examining screen. The consequence is unsteady pictures.

Quite recently we had our attention called to a defect which consisted of rather broad streaks about the center of the pictures. These streaks were dark with adjacent lighter streaks and persisted through several thousand feet of film. Examination of the surface showed no marks or abrasions and therefore could not be due to any rubbing action. We decided they were drying streaks.

Investigation proved that the work had been hurried and that the racks of washed film were stacked far ahead of the drum winders. The water had drained from the film to such an extent that when it was finally passed through the chemical cleaner just previous to a winding upon the drying drums, the film had streaks with relatively less water adjacent to areas with relatively more water. As a consequence the film dried unevenly, resulting in streaks of varying opacity. It looked like a considerable

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Ross Fisher's Mitchell is in a ticklish position. The A. S. C. member shot this photograph while the director focused on the bottom of a canyon, 3000 feet below, during the filming of a recent production.

loss but if the theory of drying streaks was correct then resetting should remove them, and so it proved. The film was rewound on racks, soaked for fifteen minutes in clear cool water and at once wound on the drying drums. No evidence of the original defect could be observed on the examining screen. Obviously film should be wound upon the drying drums while still thoroughly wet and not allowed to stand out of water for any length of time.

In another instance some amber tinted film had two green lines running diagonally with the length of the strip. The lines were fairly sharp and about three eighths of an inch apart. They started at the left and across the pictures to the right. Their total length measured 27 inches and appeared at fairly uniform intervals of 34 inches. For a few moments there seemed another puzzle. The solution proved simple enough.

The lines as we have seen were diagonally traced along the film—the film is wound diagonally on the developing racks. The separation of the lines corresponded roughly to the separation of the racked film, also, the spacing of the defect was equal to one turn on the rack—clearly these racks had something to do with the case. Furthermore the lines were green. Blue and amber will make green and as both these colors were stacked with their slightly curled edges touching the amber prints, resulting in the green diagonal lines.

We might continue such citations indefinitely.

In practice, processing laboratories acquire individual methods and formulae and in so doing fre-

quently arrive at effects quite at variance with expectations. This is of course due to lack of understanding with respect to chemical reactions and physical laws. Nevertheless, by the process of trial and error they do acquire satisfactory methods which are well enough until something happens. A simple example is indicated in the following experience.

The film on the drying racks presented an unusual appearance when wet. The surface had a satin sheen instead of the usual gloss. In the bright light of the drying room the surface radiated delicate pearly colors as from a diffraction grating. Naturally we recognize this to be an ordinary case of reticulation but the reason for it was not at once apparent.

The developing tanks were provided with brass steam pipes for heating and for cooling the solutions, ice was used. The developer had just been strengthened and at the same time some granular "hypo" added to the fixing bath. There is a prevailing notion that the hand can feel temperatures better than a thermometer can indicate and so when finally the temperatures were checked up, the developing solution was found to register 73°F. while the fixing bath was 63°F. The developing bath was strongly alkaline with caustic soda and well bromided. The consequence of this combination was first to soften the gelatin excessively while the maturing action of the cold fixing bath resulted in the reticulation observed.

(To Be Continued)

RELEASES

October 29th, to November 18th, 1923

TITLE

PHOTOGRAPHED BY

"The Common Law"	Jules Cronjager
"The Temple of Venus"	Joe August
"Long Live the King"	Frank Good, member A. S. C. and Robert Martin
"Men in the Raw"	Harry Fowler and Ray Ramsey
"The Way Men Love"	Ray June
"The Country Kid"	E. B. DuPar, member A. S. C.
"Woman Proof"	Ernest Haller
"Blow Your Own Horn"	Joseph Dubray, member A. S. C.
"In Search of a Thrill"	John Arnold, member A. S. C.
"A Million to Burn"	John Stumar, member A. S. C.
"His Children's Children"	Alfred Gilks, member A. S. C.
"Ponjola"	Paul Perry, member A. S. C.
"Pleasure Mad"	Alvin Wyckoff and Norbert Brodin, member A. S. C.
"The Eternal City"	Arthur C. Miller
"Let's Go"	W. E. Shephard
"The Love Pirate"	Jack Fuqua
"David Copperfield"	Not Credited
"April Showers"	Harry Perry, member A. S. C.
"White Tiger"	Wm. Fildew, member A. S. C.
"The Virginian"	Harry Perry, member A. S. C.
"Under the Red Robe"	Harold Wenstrom and Gilbert Warrenton, member A. S. C.
"Flaming Youth"	James C. Van Trees, member A. S. C.
"Our Hospitality"	Elgin Lessly and Gordon Jennings
"The Leavenworth Case"	Not Credited.
"The Barefoot Boy"	David Abel, member A. S. C.
"The Way of a Man"	Verne Walker
"Modern Matrimony"	Jules Cronjager
"The Dancer of the Nile"	Jules Cronjager



George Meehan, A. S. C., is shooting a two-reel comedy special for Jack White Productions.

Dan Clark, A. S. C., is filming "Ladies to Board," the latest Fox production, starring Tom Mix. Jack Blystone is directing.

George Schneiderman, A. S. C., is making numerous trips to various points in the West for the purpose of scouting locations for a forthcoming Fox special production.

L. Guy Wilky, A. S. C., will leave shortly for New York City, following the completion of the latest Joseph Henakery production for Paramount, on which he worked in conjunction with Faxon Dean, A. S. C.

Reggie Lyons, A. S. C., is again asserting his versatility with his racing car and as a cinematographer in a racing picture that is being filmed in Hollywood.

Frank B. Good, A. S. C., has begun cinematography on "A Boy of Flanders," Jackie Coogan's latest production.

Charles Van Enger, A. S. C., has finished the filming of "The Marriage Circle," which Ernst Lubitsch directed as his first production for Warner Bros.

John Boyle, A. S. C., writes from Paris, through which he passed on his way to Italy to film "Ben Hur," that "The French legation of the A. S. C. have 'some town'."

Charles Richardson, A. S. C., is recovering from a severe attack of pneumonia.

Sal Palita, A. S. C., will be chief cinematographer on John Francis Dillon's production of "Lilies of the Field" for First National. The cast includes Corinne Griffith, Conway Tearle, Charlie Murray, Alma Bennett and other stars.

Homer Scott, A. S. C., bagged the limit during a recent duck hunting trip with James Van Trees, A. S. C., and Fred Jackman, A. S. C.

Jackson J. Rose, A. S. C., has completed the photographing of the latest King Baggott production and is filming "Innocent," Percy Poore Shoshan's first production for Universal.

A Long Beach, Calif., company will soon release the original production of "St. Elmo," it is announced.

Noelbert Brodin, A. S. C., is making preparations for the filming of "The Sea Hawk," Frank Lloyd's second production for First National. "The Sea Hawk" will be filmed mostly on the sea in five specially built ships, which represent an investment of \$250,000, so Noelbert is getting his sea legs ready.

William Marshall, A. S. C., has joined Carlos productions as chief cinematographer.

Victor Milner, A. S. C., is still engrossed in the task of filming Fred Niblo's production of "Thy Name Is Woman."

Robert Newhard, A. S. C., is receiving congratulations on the superiority of his work in "The Hunchback of Notre Dame," which was given its Los Angeles premiere recently.

Movement Planned to Protect Film Interests

(Continued from Page 13)

movement to muster the film vote is not exclusively confined to such an issue. It is planned to cover a wider field in that it will seek to forestall unjustified discrimination against the industry as such, having in the aggregate, through its regular business organizations and its representatives who are homeowners and taxpayers in Los Angeles, millions of dollars permanently invested in that city. Stress is laid on the fact that the

industry, if the movement materializes as contemplated, does not expect to be the recipient of class favor, but expect only that consideration of personal and property rights which is an integral part of the American scheme of government. The closing of the directors' affair by the police, however, while another affair sponsored by an organization of which the mayor of the city is an active member danced on, is viewed in the light that one body was discriminated against while another element was shown the favor of the authorities.

"Fade Out and Slowly Fade In"

(Continued from Page 9)
the vision appeared behind Hiawatha.

My job did not end with the completion of shooting—oh, no! I had to develop 10,000 feet of negative on revolving drums, pick out the N. G.'s, make a print, and tone and tint the same. We received a cent a foot extra for tones. In addition, I had to shoot the titles, and wound up by projecting the finished picture. Yes, we were versatile.

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Bureau George—Belmont Prod. United Studios	Milner Victor—with Fred Nollis Chapin Studio
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Brown Norman F.—Frank Lloyd Prods. First National United Studios	Norton Stephen S.—with Bruce Mitchell Pynde Inc. Studio
Brotherman, Joseph—	Overbaugh Ray P.—New York City
Brown Karl—with James Cruze, Lasker Studio	Palmer, Ernest S.—
Cam Burt—Knox—	Leifland, Harold—New York
Clark Dan—with Fox	Perry, Harry—with Preferred Prods. Movie Studio
Cole, Francis—with Hamilton-Whitt, Fine Arts Studio	Perry, Paul P.—with Fine Studio
Conning Howard T.—Travel Features, Inc.	Petris, Sol—with John Francis Dillon United Studios
Coninger Henry—with Lasker Studio New York	Richardson Charles—with Garvin Studios
Dana Faxon M.—with Joe Henckery Lasker Studio	Rex Park, J.—
Darin Robert S.—with Roca Studio	Scarp, George—
Davis John—Knox—Roca Pathé	Rowe Jackson—with King Baggott, Universal Studio
Dubois, Joseph A.—with R.C. Studio	Rucker Charles—with Mary Pickford, Pickford-Fox Studio
DuPar, R. H.—with Warner Brothers	Schaeferman George—Fox Studio
Du Pont Max B.—with Douglas MacLean, R. C. Studios	Scott, Homer—
Elliott Arthur—with Douglas Fairbanks Pathé-Knox Studio	Sells John P.—with Rex Ingram Europe
Evans, Fred—	Sharp Henry—with Rex Ingram
Fisher, William—with Irving Cummings Universal	Shel Don—with Fox Studio
Fisher Rose C.—with A. J. Brown Prods. Roca Studio	Smith Steve J.—with Vitaphone Studio
Gandio Tony G.—with Norma Talenage Joseph Schenk Productions United Studios	Slone, E. Stanley—New York
Gale, A. L.—with Sam Wood Lasker Studio	Stewart John—with Sam Jones Warner Bros
Geel, Frank H.—with Jackie Coogan Movie Studio	Stumer, Charles—with Universal
Graville Fred L.—directing British International Corp., London	Thompson Harry—
Gray King—with United Studios	Tokorch, Boris H.—with Charlie Chaplin Chaplin Studio
Griffin, Walter L.—	Van Buren Neil—in New York
Hayward Reid—with J. Parker Read Monte Carlo	Van Buren Charles—with Guest Lasker Warner Bros Studio
Helmert, Alex G.—	Vin Tress, Arthur—
Jackman, Philip—with Fred Jackman, Roca Studio	Walker B. W.—with Mack Bennett Productions Fox Studio
Jackman, Fred W.—directing Roca Studio	Warrenton Gilbert—with First National United Studios
Kousskoff, Max F.—with Lasker Screen	Whitman Philip H.—with Douglas Fairbanks, Fox-Lasker-Pickford Studio
Kell Edward—with Universal	Wilky, L. Guy—with William De Mille Lasker Studio
Kierke Robert—Edison Europe	
Larsen, Sam—with First National, United Studio	
Lasker, J. R.—	
Lasker, Walter—with Harold Lloyd Prods. Hollywood Studio	
Ellison Thomas A.—Honeycomb Memphis	
Tally, William "Daddy"—Honeycomb Memphis	
Wick Arthur C.—Albany	

Meetings of the American Society of Cinematographers are held every Monday evening in Room 300, Suite 37, Manhattan Building. On the first and third Mondays of each month the open meeting is held, and on the second and the fourth the meeting of the Board of Governors.

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Gentlemen:

We have received your latest Mitchell camera, which we recently purchased, and after making several tests we find same very satisfactory and far above any other camera to which we have yet applied our stereoscopic principle.

I have recently returned from New York City, where I interviewed the officials of several of the largest releasing companies and discussed the matter of stereoscopic motion pictures, and find that they are very much interested in this subject and very anxious indeed to see some of the tests made by our attachment.

We are now planning to put our attachment on your camera and will very soon take some tests of our Northern California scenery, which we feel positive will prove that we are the ones to bring out the third dimension by the use of the ordinary film and without any adjustments or changes in the present-day projecting machine.

While in New York City we made arrangements to close contracts for a series of pictures and we are now completing financial arrangements to begin the production of a series of western cowboy pictures featuring Ranger Bill Miller, who is, as you know, one of the original rangers of the State of Texas.

We feel that in the work which we are doing your camera will prove very satisfactory and that in the very near future we shall discuss with you the use of our attachment on your camera in case any of the other producers wish to make use of same in their work.

Yours very truly,

STEREOSCOPIC PRODUCTIONS, INC.

W. H. Miller
Secretary-Treasurer

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